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March 1907 will also appear the "Musical Home", a paper weekly containing music only, with which will be incorporated the music of the "Musical Home".

ON SATURDAY, MARCH 27TH, will be published the first number of a new Weekly Musical Journal to be called **The World's**

"Musical Life."

A brilliant staff of contributors and correspondents has been secured, and the aim of the Editor will be to make "Musical Life" one of the brightest, most readable, and most instructive papers of its class. It will contain practical articles for the Student, critical articles for the Professional, and lively sketches for the Amateur and the general reader. Occasional illustrated interviews with leading Musicians will be published. There will be crisp notes on current topics, brisk correspondence, new musical anecdotes, a racy-written "Causerie," and other inviting features.

The News Department will be as full as the Editor can make it, and will include the entire field of musical activity, the aim being not so much to criticise performances as to record what is actually being done.

Reviews of Musical Books will be made a special feature, and here the plan will be to let readers know the contents of a book rather than to criticise those contents. In short, as Goldsmith puts it—"It will be more our business to exhibit the opinions of the learned than to controvert them." Reviews of new music will be undertaken in a novel way by a "Round Table" of competent critics.

Readers of "Musical Life" will be kept informed of what the other Musical Journals, at home and abroad, are saying on various subjects of interest. The American Musical Journals will receive special attention, and the leading French and German publications will also be dealt with. Short articles of special import will be reprinted from time to time.

There will be a department specially devoted to the interests of Organists and Choirmasters, in which organ recital programmes, programme annotations, specifications of new instruments, biographies and portraits of leading organists, notes on choir work, etc., etc., will be found. The Editor hopes to make this section unusually attractive to the large class for whom it is intended.

Competitions will be announced from time to time. See the first number for a novel theme.

"Musical Life" will be printed on good paper, and will be published at 1d.

In consequence of an accident to the Editor of the "Magazine of Music", the publication of "Musical Life" has been postponed until Saturday, March 27th.

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HIS MAJESTY THE KING OF SAXONY.

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"TWILIGHT TOWN."

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"I'LL THINK OF THEE NO MORE."

WORDS BY
MAGGIE FORMAN.

MUSIC BY
HENRY KLEIN, Op. 56.

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano introduction is marked *legato* and features a flowing melody in the right hand and a supporting bass line in the left hand. The voice enters with the lyrics: "I'll think of thee no more, the sum-mer day is done Our id-le dream will fade a-way, as fades the sett-ing sun That sun has made the day complete Our dream has made our lives seem sweet But now the day is dy-ing, Our foo-lish hopes are o'er My heart has done with sigh-ing, I'll think of thee no more." The piano accompaniment continues throughout, providing harmonic support and a melodic counterpoint to the voice. The score is arranged in five systems, each with a voice staff and a piano grand staff.

I'll
think of thee no more, the sum-mer day is done Our id-le dream will
fade a-way, as fades the sett-ing sun That sun has made the day complete Our
dream has made our lives seem sweet But now the day is dy-ing, Our foo-lish hopes are
o'er My heart has done with sigh-ing, I'll think of thee no more.

I'll

think of thee no more The sum-mer flow'rs are dead our love seem'd fair as

lil-lies are And sweet as ros-es red The rose-leaves strew the Gar-den way And

dead the once lov'd lil-lies lay And so my love is dy-ing, I'll think of thee no

more, My Heart shall not be sigh-ing, I'll think of thee no more.

I'll

think of thee no more, the sun will rise a - gain And joy re-turn un -

to my heart, the sweet - er for it's pain. May be a fon - der love than mine will

make Life's sun a - gain to shine! Fare - well then, let us sev - er The foo - lish dream is

o'er good - bye good-bye for Ev - er I'll think of thee no more.

QUADRILLES.

ALICE GIBSON.

No 1.

*D. C. al*

No 2.





Nº 4.



Nº 5.



1st & 4th

D.C. al.

2nd

D.G. al.

3rd

D.C. al.

Dedicated to DORA and DOUGLAS GODFREY.

JACK AND JILL.

HARRY A. THOMSON.

Moderato.

VOICES. *mf*

1. Jack and Jill went up a hill to fetch a pail of wa - ter.

PIANO. *mf*

Jack fell down and broke his crown and Jill came tumb-ling af - ter. 2. Up he got and

home did trot as fast as he could ca - per. Dame Jill had the job to plai-ster his knob with

vi-ne-gar and brown pa - per. 3. Jill came in and she did grin To see his pa - per

plai - ster Mother Jill vow'd she'd whip her next for caus - ing Jack's dis - as - ter.

stacc.

mp

* This Nursery Rhyme is arranged for one or two voices; if sung by two the small notes are for the second voice.

HYMN.

Not too slow.

PIANO.

Fa-ther when the sha-dows fall with the twi-light o-ver all Deign to hear my

even-ing prayer, Make a lit-tle child thy care. Take me in thy hol-y keep-ing till the

morn-ing break. Guard me through the dark-ness sleep-ing, Bless me, when I wake.

dimin. *cresc.* *dim.*

VOLKSLIEDCHEN.

R. SCHUMANN.

Simple.

PIANO.

very soft *p* *mf*

* The above is a transcription of one of Schumann's Songs, the melody notes are all turned upwards and should be played in *cantabile*, where notes in the right hand have down turned stems, they belong to the accompaniment and are to be played lightly.

BREATHE SOFT, YE WINDS.

Andante affettuoso.

WILLIAM PAXTON.

ALTO. *p* Breathe soft, ye winds, ye wa-ters gen-tly flow, *cresc.* Shield her, ye trees, ye flow'rs,

TENOR. *p* Breathe soft, ye winds, ye wa-ters gen-tly flow, *cresc.* Shield her, ye trees, ye flow'rs,

BASS. *p* Breathe soft, ye winds, ye wa-ters gen-tly flow, *cresc.* Shield her, ye trees, ye flow'rs,

PIANOFORTE. *p* *cresc.*

— a-round her grow; Ye Swains, I beg you pass in si-lence by, My love — in

— a-round her grow; Ye Swains, I beg you pass in si-lence by, My love — in

a - round her grow; Ye Swains, I beg you pass in si-lence by, My love in

dim. yon-der vale — a - sleep doth lie, *cresc.* My love in yon-der vale *dim.* a - sleep doth lie.

dim. yon-der vale — a - sleep doth lie, *cresc.* My love in yon-der vale *dim.* a - sleep doth lie.

dim. yon-der vale a - sleep doth lie, *cresc.* My love in yon-der vale *dim.* a - sleep doth lie.

dim. *cresc.* *f* *dim.*

"EASTER DAY."

CAROL.

Words by
D. J. D. C.

Music by
HERBERT C. MORRIS.

VOICES.

1. In the end-ing of the Sab - bath, When a - far the eas-tern heav - en
 2. Bear-ing spic-es ve-ry prec - ious, Where they think to find Him ly - ing,
 3. To an - oint Him for the bury - ing, This last ser-vice would they ren - der;
 4. Forthwith speedeth lov-ing Ma - ry With the tid-ings; but there meets her
 5. Oh, my Lord, that I so faith - less Knew not Thou couldst nev - er fail me,
 6. Joy be - fore Him, ye true heart - ed! Na - ture now breaks in - to sing - ing,

1. With the sign of dawn was riv - en On that first day of the week,
 2. They are wond'-ring, they are sigh - ing, "Who shall roll us back the stone?"
 3. Lo, as through the gloom they en - ter, There is stir of an - gels wing;
 4. One she knows not, One who greets her, And He call-eth her by name.
 5. Ev - en though the glo - ry veil Thee From Thy low - ly, sin - ful child!
 6. And the flowers, His sweet-ness fling - ing O'er the earth, keep ho - ly day.

1. Com-eth Ma - ry Mag - da - le - ne, With the ho - ly wo - men, weep - ing,
 2. For that rock - y tomb un - seal - ed Tear-dim'd eyes be - fore them see not
 3. And a shin - ing one un - to them Speak-eth, while a-mazed they list - en:
 4. Doubt has fled at those dear ac - cents: 'Tis Him - self the heart beats fas - ter,
 5. By Thy loss Thou dost en - rich me, Wounds which Thee so sore - ly pain - ed,
 6. Men and wo - men, high and hum - ble, Boys and maid-ens, hom-age pay - ye;

1. To the se - pul - chre where sleep - ing He was laid, the Lord they seek.
 2. And of Him who died they ween not He is now the Liv - ing One.
 3. "He is not here, He is ris - en, Said He not to you this thing?"
 4. And the lips have owned Him "Mas - ter;" Ris - en Sav - iour, still the same.
 5. Me in - he - ri - tance have gain - ed, All un - fad - ing, un - de - filed.
 6. With glad Al - le - lu - ia say ye "Je - sus Christ is risen to day!"

WALK A CHALK.

Words by
JOEL CHANDLER HARRIS.

Music by
JOHN CUTHBERT HARMSWORTH.

Fast.

VOICE.

BANJO.

PIANO.

1. 'E Walk-a Chalk, da honk-ry man, 'E
3. 'E wipe 'e mout', 'e shed 'e y-eye, 'E

1. eat um rice, 'e sop um pan; 'E sop um pan, 'e lick um dry, 'E smack 'e mout', e
3. tretch um out, lak gwan fer die, 'E flup 'e head smack in da pan, 'E dream 'e yer-ry da

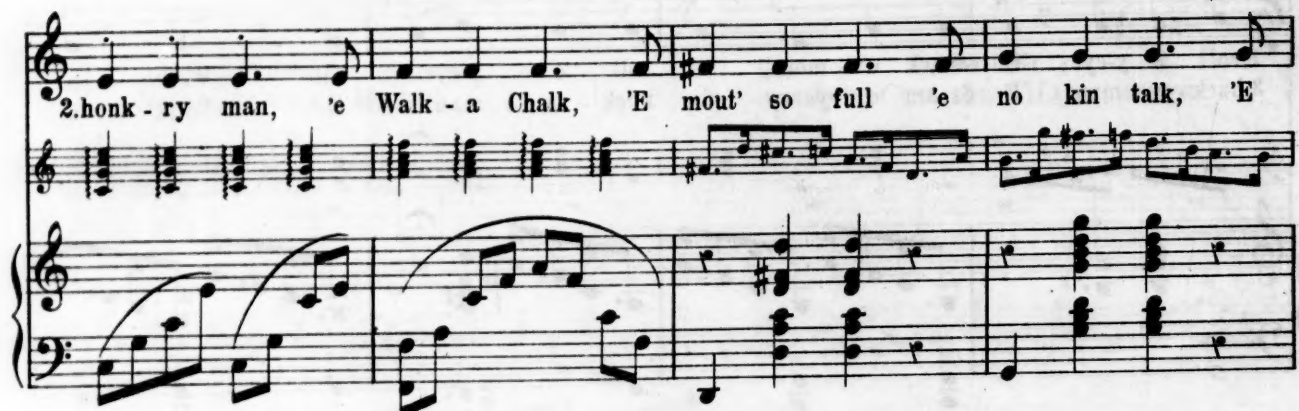
1. roll 'e y-eye; 'E smack 'e mout; 'e roll 'e y-eye; Ki! Walk - a
3. buck - ra - man! 'E dream 'e yerry da buck - ra - man! 'E Walk - a

1. Chalk!
3. Chalk!

2nd Verse.

2. Da

2.honk - ry man, 'e Walk - a Chalk, 'E mout' so full 'e no kin talk, 'E



The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a half note, followed by a quarter note, and then a series of eighth and sixteenth notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

shed 'e - eye, 'e wuk um jaw, 'E no kin talk, 'e chaw um chaw:



The second system continues the musical score. The vocal line follows a similar pattern to the first, with a mix of note values. The piano accompaniment maintains its rhythmic structure, providing a steady accompaniment for the vocal melody.

(Imitate the Banjo) Hi! Walk - a Chalk!



The third system introduces a new section of the music. The vocal line begins with a melodic phrase that is then repeated. The piano accompaniment continues with its established pattern, providing a rhythmic foundation for the vocal melody.



The fourth system concludes the musical score. The vocal line ends with a final melodic phrase, and the piano accompaniment provides a concluding rhythmic pattern. The overall structure of the score is characterized by a clear vocal melody supported by a rhythmic piano accompaniment.

WALK A CHALK.

Banjo.

JOHN CUTHBERT HARMSWORTH.

Fast.

The musical score is written for a Banjo in 2/4 time, marked 'Fast.' It consists of ten staves of music. The key signature changes from C major to D major (one sharp) in the fourth measure of the first staff, and then to E major (two sharps) in the fourth measure of the second staff. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the tenth staff.

Two Songs of Schubert's,
transcribed for Violoncello & Piano accompaniment by
ALICE GIBSON.

SERENADE.

Moderato.

Violoncello.

PIANO.

pp

p sempre stacc.

mf

pp

cresc.

f

p

pp

f

1.

2.

The first system consists of three staves. The top staff is a single line with a treble clef, containing a melodic line with various ornaments and dynamics including *f* and *sf*. The middle and bottom staves are grand staves (treble and bass clefs) for piano accompaniment, featuring dense chordal textures and arpeggiated figures. The second system also has three staves, with the top staff continuing the melodic line and the piano accompaniment below. Dynamics like *p*, *mf*, *dim.*, and *p* are present. The third system continues the same instrumentation, with the piano part showing a *decresc. pp* marking and a *dim.* marking towards the end.

„DU BIST DIE RUH.“

Violoncello. *Lento.*

PIANO. *pp*

The first system shows the Violoncello part on a single staff and the Piano accompaniment on a grand staff. The tempo is marked *Lento.* and the piano part starts with *pp*. The second system continues the same parts, with the piano part maintaining the *pp* dynamic.



Violoncello.

19

Two Songs of Schubert's,
transcribed for Violoncello & Piano accompaniment by
ALICE GIBSON.

SERENADE.

Moderato.

p *mf* *pp* *f* *ff* *dim.* *p*

„DU BIST DIE RUH.“

Lento. 7

pp *mp* *mf* *f* *p*

(la seconda volta con Sordino.) senza Sordino

Violin.

Two Songs of Schubert's,
transcribed for Violin & Piano accompaniment by
ALICE GIBSON.

SERENADE.

Moderato.

4 *p* 2 *mf* *pp* *mf* 8 *f* *mp* 2 *mf* *pp* *f* *pp* *f* *ff* *pp* *mf* *dim.* *p*

sul G. *sul G.*

„DU BIST DIE RUH“

Lento.

7 *p* *mp* 5 *con Sordino* *pp* *senza Sordino* *sul G.* *mf* *f* *p* *sul G.* *f* *p*



BARTIE.

MELODY in G

Written for my little son.

By

R. Machill Garth.

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Ent. Stat. Hall.

LONDON.

"Magazine of Music" Office

St Martin's House, 29 Ludgate Hill E.C.

Supplement to Magazine of Music. March Number.

Oscar Brandelhorst, Leipzig.

BARTIE.

Melody in G written for my little son.

R. MACHILL GARTH.

PIANO. Moderato.

mf *rall.*

La * La * La * La * La *

con espressione

La * La * La * La * La *

La * La * La * La * La *

La * La * La * La *

La * La * La * La *





Row, Row.
Barcarolle.
DUET

Words by *Edw. Oxenford.*

for *Soprano and Contralto*
by

Harry A. Thomson.

Op. 6 N^o 8.

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Supplement to Magazine of Music. March Number.

Oscar Brandelotte, Leipzig.

ROW, ROW. Barcarolle.

WORDS BY
EDW. OXENFORD.

MUSIC BY
HARRY A. THOMSON, Op. 6. No. 8.

Tempo di Barcarolla.

SOPRANO.

CONTRALTO.

PIANO.

cantabile

p

leggerissimo

Row, row, let us row

Row, row, let us row

down the rip - pling riv - er, While the winds of

down the rip - pling riv - er, While the winds of

morn - ing blow, and the dew - drops quiv - er.

morn - ing blow, and the dew - drops quiv - er.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are "morn - ing blow, and the dew - drops quiv - er." The piano accompaniment is in bass clef and features a series of eighth-note chords in the right hand and a simpler bass line in the left hand.

poco cresc.
Then the joy - ous birds a - wake, Mus - ic 'mid the

poco cresc.
Then the joy - ous birds a - wake, Mus - ic 'mid the

The second system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are "Then the joy - ous birds a - wake, Mus - ic 'mid the". Above the first vocal staff is the instruction "*poco cresc.*". Above the second vocal staff is the instruction "*poco cresc.*". The piano accompaniment is in bass clef and features a series of eighth-note chords in the right hand and a simpler bass line in the left hand.

bran - ches make, When their Ma - tin car - ols flow,

bran - ches make, When their Ma - tin car - ols flow,

The third system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are "bran - ches make, When their Ma - tin car - ols flow,". The piano accompaniment is in bass clef and features a series of eighth-note chords in the right hand and a simpler bass line in the left hand.

Row, row, let us row ————— When their Ma - tin

Row, row, let us row ————— When their Ma - tin

The first system consists of three staves. The top two are vocal staves in treble clef with a key signature of one flat (B-flat). The bottom staff is a grand staff (treble and bass clef) for piano accompaniment. The lyrics are "Row, row, let us row" followed by a long horizontal line, then "When their Ma - tin".

poco dim. e rall. **Tempo primo.**

car - ols flow, ————— Row, let us row —————

poco dim. e rall.

car - ols flow, Row, row, let us row —————

cantabile

The second system continues with three staves. The vocal staves have the lyrics "car - ols flow," followed by a long horizontal line, then "Row, let us row" followed by another long horizontal line. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The tempo marking "Tempo primo." appears above the first vocal staff, and "cantabile" appears above the piano staff.

p Row, row, —————

p Row, row, —————

rall.

The third system consists of three staves. The vocal staves have the lyrics "Row, row," followed by a long horizontal line. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The tempo marking "rall." appears above the piano staff.

let us row — Blithe - ly sing - ing as we go

let us row — Blithe - ly sing - ing as we go —

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of sixteenth-note chords, while the bass staff provides a steady eighth-note accompaniment.

ad lib.

down the riv - er, Where for ev - er Silv' - ry wave - lets

down the riv - er, Where for ev - er Silv' - ry wave - lets

colla voce

The piano accompaniment continues with similar rhythmic patterns, including sixteenth-note chords in the treble and eighth notes in the bass.

Tempo primo.

ebb and flow. —

ebb and flow. —

The piano accompaniment features a more active melody in the treble staff, with sixteenth-note runs and chords, while the bass staff continues with a steady accompaniment.

Row, row, row, row,

Row, *leggerissimo* row,

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have lyrics: "Row, row, row, row," and "Row, *leggerissimo* row,". The piano accompaniment features a flowing, arpeggiated pattern in the right hand and a steady bass line in the left hand.

let us row Down the rip - pling riv - er,

let us row Down the rip - pling riv - er,

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "let us row Down the rip - pling riv - er,". The piano accompaniment maintains the arpeggiated texture.

When the sun is sink - ing low, And from day we

When the sun is sink - ing low, And from day we

The third system of the musical score. The lyrics are: "When the sun is sink - ing low, And from day we". The piano accompaniment continues with the same arpeggiated pattern.

sev - er. While the birds their ves - pers sweet

sev - er. While the birds their ves - pers sweet

poco cresc.

The fourth system of the musical score. The lyrics are: "sev - er. While the birds their ves - pers sweet". The piano accompaniment continues with the same arpeggiated pattern. The system concludes with the instruction *poco cresc.*

Mid the dus - ky trees re - peat. As the stars all

Mid the dus - ky trees re - peat. As the stars all

rall.
faint - ly show Row, row, let us row

rall.
faint - ly show Row, row, let us row

rall.
As the stars all faint - ly show Row, row, let us

rall.
As the stars all faint - ly show Row, row, let us

Tempo primo.
row.

cantabile

Row, row, let us row

Row, row, let us row

Blithe - ly sing - ing as we go Down the riv - er,

Blithe - ly sing - ing as we go Down the riv - er,

ad lib.
Where for ev - er Silv' - ry wave - lets ebb and flow.

ad lib.
Where for ev - er Silv' - ry wave - lets ebb and flow.

colla voce

calando

slow

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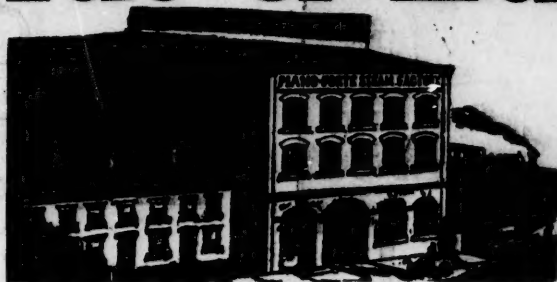
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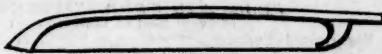
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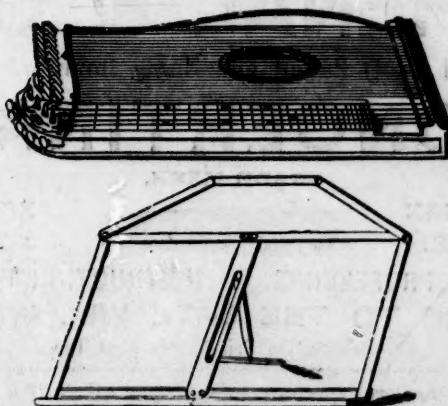
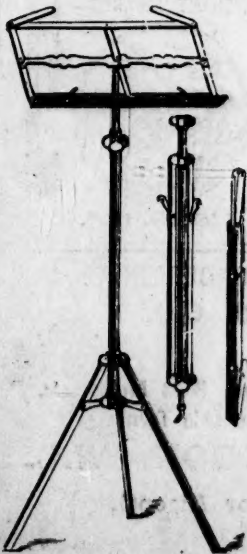
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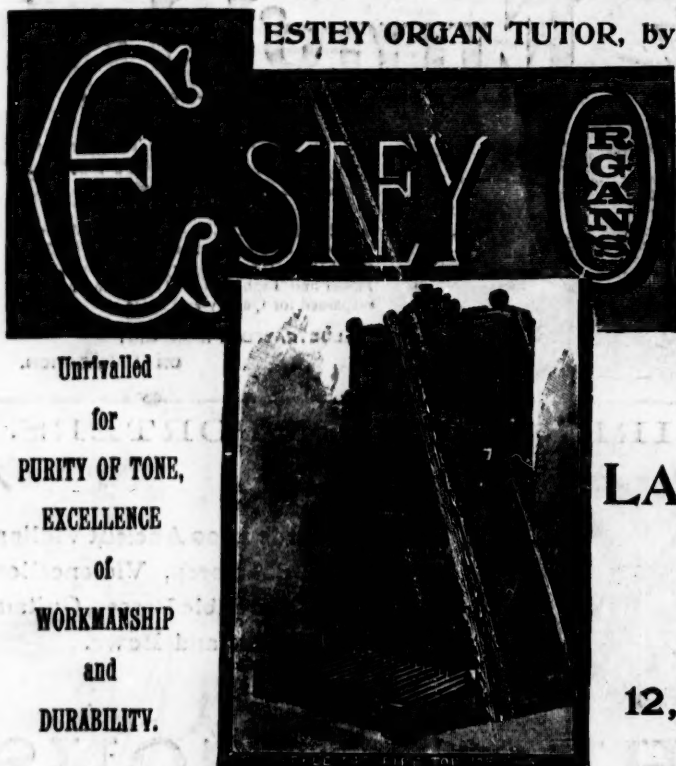
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